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The Fountainhead

Based on the book by Ayn Rand
Toneelgroep Amsterdam
Directed by Ivo van Hove

BAM Howard Gilman Opera House
Nov 28—30, Dec 1 & 2 at 7pm

Running time: approx. four hours, including intermission

Translation by **Erica van Rijsewijk, Jan van Rheenen**
Adaptation by **Koen Tachelet**
Dramaturgy by **Peter Van Kraaij**
Set and lighting design by **Jan Versweyveld**
Music by **Eric Sleichim**
Video design by **Tal Yarden**
Costume design by **An D'Huys**

In Dutch with English titles

*The 2017 Richard B. Fisher Next Wave Award honors
Ivo van Hove and the production of The Fountainhead.*

Season Sponsor:

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ROBERT DE HOOG



HÉLÈNE DEVOS



AUS GREIDANUS JR.



HANS KESTING



HUGO KOOLSCHIJN



RAMSEY NASR



FRIEDA PITTOORS



HALINA REIJN



BART SLEGERS

THE FOUNTAINHEAD

CAST

Howard Roark	Ramsey Nasr
Peter Keating	Aus Greidanus jr.
Ellsworth Toohey	Bart Slegers
Guy Francon, Henry Cameron	Hugo Koolschijn
Gail Wynand	Hans Kesting
Dominique Francon	Halina Reijn
Mrs. Keating	Frieda Pittoors
Catherine Halsey	Hélène Devos
Steven Mallory, Alvah Scarret	Robert de Hoog

ADDITIONAL CREDITS

Music **B!ndman** (drums); **Yves Goemaere**, **Hannes Nieuwlaet**, **Christiaan Saris**
Private producer **Emmerique Granpré Moliere**

The Fountainhead by Ayn Rand

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SUMMARY

Howard Roark is a self-willed architect with just one desire: to shape the material Earth has to offer him according to his own ideal. This proves no simple task in a world in which creative energy is certain to lose out to commercial success, social interests, and power. Through flattery and intrigue Roark's ambitious fellow student Peter Keating soon rises to the upper echelons of architecture while journalist Ellsworth Toohey manipulates public opinion in the popular newspaper *The New York Banner*. And then there's Gail Wynand, the influential owner of the *Banner*: a man who has sold his soul to the masses in exchange for power.

When Howard Roark meets Dominique Francon he finds a kindred spirit. Between Dominique, who is disappointed in mankind, and the impassioned Roark, a raw romance develops, which reveals how difficult it is to give yourself to another and yet remain true to yourself. How great are the sacrifices you can make to stay independent?

In *The Fountainhead* Ayn Rand conscientiously portrays the struggle between holding on to your own vision and deferring to others. She puts forward a man who is solely driven by his passion and his creative power, a person who doesn't live for other people.

AYN RAND, AUTHOR

Ayn Rand was born Alissa Zinovievna Rosenbaum in Russia's St. Petersburg on the eve of the communist revolution. At a young age Rand developed the fundamentals of her philosophy of life, which is a plea in favor of the absolute value of the individual and against anything that alludes to collectivism or religious mysticism. At age 20, she changed her given name Alissa Rosenbaum to Ayn Rand and left for America to fulfil her dream: to become a writer and share her convictions with the world. Although her novels were received with suspicion by critics, Rand attracted a flock of passionate followers who identified with her radical-individualist, neo-liberal view on the world.

The power of the creator is one of the guiding principles in Rand's philosophy of selfishness, which she baptized "objectivism." Whereas *The Fountainhead* (1943) is a romantic-philosophical depiction of the writer's ideals, Rand later embarks on an increasingly political and social course in her work. In her magnum opus *Atlas Shrugged* (1957) the creative individual is no longer simply significant in terms of autonomous creativity, but also in terms of politics and society. The independent creator becomes the pivot of Rand's philosophical system: as a creator of their own happiness, but also as the creator of a successful individualist-leaning society.

Where *Atlas Shrugged* is generally perceived as the most comprehensive depiction of Rand's philosophy of objectivism, *The Fountainhead* sees her draw a meticulous picture of the struggle between the powers of individualism and collectivism, "not in politics, but within a man's soul."



ON DIRECTOR IVO VAN HOVE

Ayn Rand outlines her ideal man in *The Fountainhead*. Protagonist Howard Roark represents a pure and uncompromising human being that is guided by his own rational insights. His goal is to create a better and more beautiful world through his work. But Roark is not alone: the characters surrounding him create a force field of divergent world visions.

In Ivo van Hove's direction the characters continuously ask themselves the question of how they should relate to the world and the people around them. *The Fountainhead* is a layered world in which people converge and share their views, but also struggle to realize their visions. Although Rand wrote *The Fountainhead* over 70 years ago, the themes she deals with are still hugely topical. By whom and by what do we let our identity be determined? Is it really of the greatest importance to stay uncompromisingly true to yourself? The author's answer is clear and unequivocal, but van Hove doesn't hesitate to mercilessly dissect the complexity of Ayn Rand's web of individuals, who each foster their own aspirations. The intense love between Howard Roark and Dominique Francon is an important storyline in the novel. The main narrative of their relationship continuously balances on the perilous boundary between sincere idealism and seemingly inescapable destruction.

On the basis of the binding subject of architecture (perhaps the most utopian of all art forms by virtue of its public and communal form) van Hove outlines an image of the problematic relationship between art and society. For how can art as an expression of individual vision be coupled with social relevance? *The Fountainhead* is a play about passion, about driven people, a performance about a divided sense of idealism and the human relations this conflict produces.

ON SCENOGRAPHY AND LIGHTING DESIGNER JAN VERSWEYVELD

On the set of *The Fountainhead* everything is in motion: Jan Versweyveld's decor is designed as an industrial space of ideas in which not only the characters but also musicians and stage technicians are constantly busy creating texts, images, and music. On stage, personal work areas have been installed in which the realm of Ayn Rand's ideas can be converted into the dynamics of an idea as it is being executed. It is a space where everyone "works together." The ideas and artistic and personal processes that ensue from this propel the characters through Versweyveld's space.

ON VIDEO DESIGNER TAL YARDEN

The video images by Tal Yarden closely show how an architectural idea develops into a visible shape. The visualization of this creative process affords the viewer a glance at the artist's reality: how is the thought of an art work transformed into a concrete result?

ON MUSIC DESIGNER ERIC SLEICHIM

The musical design by Eric Sleichim, performed live by two musicians and a stage technician, plays with electronics and unusual musical instruments such as the bass marimba and the theremin, but also uses construction materials. This gives rise to a laboratory which constantly interacts musically with the developments on stage.

The Fountainhead is a visual and auditory praise of living art: a search for both the power of materials and a rendition of the dynamic world of the creative artist.

IVO VAN HOVE (director) has held central positions in Dutch-Belgian cultural life, first as the head of Het Zuidelijk Toneel from 1990 to 2000, from 1997 to 2004 leading the annual Holland Festival, and from 2001 as general director of Toneelgroep Amsterdam. Along with his frequent guest directing at the New York Theatre Workshop, Van Hove has directed companies from the Deutsches Schauspielhaus in Hamburg, the Schaubuehne in Berlin and the Münchner Kammerspiele. He also staged opera at the Flemish Opera, La Monnaie in Brussels, and De Nederlandse Opera in Amsterdam. In 2014 he staged the world premiere of the opera *Brokeback Mountain* at Teatro Real. Van Hove directed *A View from the Bridge* (2015) and *The Crucible* (2016) on Broadway and *Lazarus*, David Bowie's musical theater show, in New York. For Dutch television, he made *Home Front* and in 2009, his first feature film *Amsterdam* was released. Van Hove has received many accolades, including two Obie Awards in New York (*More Stately Mansions* and *Hedda Gabler*), the Flanders Oeuvre Prize (1995), the Theatre Festival Prize (1996), and the Archangel Award at the Edinburgh Festival (1999). He was made a knight of the Ordre des Arts et des Lettres in France in 2004. In 2007 he received the prize awarded by Dutch theater critics. In 2008, he also received the Prosceniumprijs, the Dutch oeuvre prize, together with Jan Versweyveld, and in 2012 the Amsterdam Business Oeuvre Award. In 2014 Van Hove received an honorary doctorate for general merit of the University of Antwerp. In 2015 he received two Oliver Awards (*A View from the Bridge*) and the Amsterdam Prize for Art. In 2016, Van Hove received two Tony Awards, two Drama League Awards, two Drama Desk Awards, two Outer Critics Circle Awards, and two Grands Prix de la Critique. King Filip of Belgium awarded Van Hove Commander of the Order of the Crown. During the last few years Van Hove has directed, among others, *Rocco and His Brothers* by Luchino Visconti and *Teorema*, based on the work of Pier Paolo Pasolini (both in partnership with the Ruhrtriennale), *Antonioni Project* by Michelangelo Antonioni, *Cries and Whispers* and *After the Rehearsal / Persona* by Ingmar Bergman, *Summer Trilogy* by Carlo Goldoni, *The Russians!* by Tom Lanoye based on Chekhov,

Mourning Becomes Electra and *Long Day's Journey Into Night* by O'Neill, *The Fountainhead* by Ayn Rand, and *Mary Stuart* by Friedrich Schiller at Toneelgroep Amsterdam. Award-winning repertoire of TA includes Shakespeare's *Roman Tragedies* (2012 Next Wave) and *The Taming of the Shrew*, Tony Kushner's *Angels in America* (2014 Next Wave), Ingmar Bergman's *Scenes from a Marriage*, and John Cassavetes' *Husbands* and *Opening Night* (2008 Next Wave).

JAN VERSWEYVELD (set and lighting design) has been a guest lecturer at the Gerrit Rietveld Academy and is one of the cofounders of the scenography training program in Antwerp. He has been responsible for designing the scenes and lighting for a wide variety of theater productions, ranging from the classics (Sophocles, Euripides, Shakespeare, and Marlowe) to modern plays (Williams, O'Neill, Camus, Mauriac, Genet, and Sontag). His oeuvre includes theater, dance (Rosas), and opera: *Lulu* and the complete *Ring des Nibelungen* by the Flemish Opera, *I due Foscari* by the Munt Opera, *Fidelio* at L'Opéra Palais Garnier and De zaak Makropulos, and *La clemenza di Tito* and *Iolanta* by the Netherlands Opera. In addition to his work with Ivo van Hove and Anne Teresa De Keersmaeker, he has also collaborated with many internationally renowned directors, including Johan Simons and Pierre Audi. He won the Bessie Award in New York for his scenography for *Drumming Live*, and he received the Obie Award for *Hedda Gabler*. In 2008, he received the Prosceniumprijs, a Dutch theater prize and in 2015 the Amsterdam Prize for Art, together with Ivo van Hove. His scenography for *Scenes from a Marriage* at the New Theatre Workshop was awarded with the Lucille Lortel Award for Outstanding Scenic Design.

AUS GREIDANUS JR. (Peter Keating) joined the TA ensemble at the end of 2013—14 season. In the 2017—18 season he will perform in the premiere of *Oedipus* (director Robert Icke) and in the revivals of *The Things That Pass*, *Ibsen House*, *Medea*, *Kings of War*, *The Fountainhead*, and *Othello*. Greidanus jr. played before at TA in *The Hidden Force*, *Husbands and Wives*, *The Kindly Ones*, *Nora*, *La Grande Bouffe*, and





The Richard B.

Fisher

Next Wave Award



Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936—2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992-2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley.

Dick's generosity throughout his life continued even after his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped

ensure in Brooklyn, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006. Each year, members of the Fisher family help BAM select the engagement that best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, Brooklyn Youth Chorus, James Thierrée, and David Lang.

The 2017 Richard B. Fisher Next Wave Award honors Ivo van Hove and the Toneelgroep Amsterdam production of *The Fountainhead*.

Ivo van Hove—hailed by *The New York Times* as “an artist seeking, as Ibsen once did, to illuminate the world around him”—has been the general director of Toneelgroep Amsterdam since 2001. In addition to working with the company, he has directed imaginative productions of *The Little Foxes*, *Hedda Gabler*, and *A Streetcar Named Desire*, among others, for New York Theatre Workshop. At BAM, van Hove and Toneelgroep Amsterdam presented *Opening Night* as part of the 2008 Next Wave Festival, a work *The New York Times* called “exhilaratingly acted.” The company’s previous Next Wave Festival appearances include *Kings of War*, a condensed version of three of Shakespeare’s action-driven history plays: *Henry V*, *Henry VI*, and *Richard III* (2016), Tony Kushner’s *Angels in America* (2014), Shakespeare compilation *Roman Tragedies* (2012), and an adaptation of Ingmar Bergman’s *Cries and Whispers* (2011).

The Richard B. Fisher Next Wave Award ceremony will take place on stage prior to the opening night performance of *The Fountainhead*. BAM will present Ivo van Hove with the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick’s interests and the architecture of BAM’s Peter Jay Sharp Building.

Richard B. Fisher is also now permanently remembered as part of BAM’s campus. In 2012, one of the culminating events of the BAM 150th anniversary celebration was opening of the BAM Richard B. Fisher Building at 321 Ashland Place—around the corner from BAM’s flagship Peter Jay Sharp Building. The BAM Fisher is an intimate and versatile venue for emerging performers in dance, theater, and music, as well as BAM’s education and community programs.

The BAM Fisher’s facilities include: (1) the Judith and Alan Fishman Space, a flexible performance venue; (2) the Rita K. Hillman Studio for rehearsal; (3) the Max Leavitt Theater Workshop for BAM education programs and early stage development of new artistic work; (4) the Peter Jay Sharp Lobby with exhibition space for Brooklyn visual artists; and (5) a roof terrace, including the Geraldine Stutz Gardens.



Oresteia. After his studies in the Toneelacademie van Maastricht, Greidanus jr. performed with Het Nationale Toneel, Zuidelijk Toneel Hollandia, and NTGent (among others, in *Fort Europa*, *Richard III*, *Leenane Trilogy*, and *Julius Caesar*). He has been a member of Toneelgroep De Appel where he has acted and directed since 2010. Besides his work in theater he has also acted in various films and television series, such as *Pleidooi*, *De vloer op*, and *Keyzer & De Boer Advocaten*.

ROBERT DE HOOG (Steven Mallory, Alvah Scarret) made his TA debut with *Blood Wedding* and joined the ensemble in 2013. In the 2017–18 season he will perform in the premiere of *Oedipus* (dir. Robert Icke) and in the revivals of *The Things That Pass*, *Ibsen House*, *Medea*, *Kings of War*, *The Fountainhead*, and *Othello*. De Hoog performed at Toneelgroep Amsterdam in *Blood Wedding*, *Othello*, *Mary Stuart*, *Obsession*, *Husbands and Wives*, and *Liliom*. De Hoog was awarded a Golden Calf for his film debut in *Skin*, directed by Hanro Smitsman, for which he was nominated for an international Emmy Award for Best Actor. De Hoog stars in the successful 3D spectacular movie *Nova Zembla*, dir. Reinout Oerlemans, in which he appears with Doutzen Kroes. His first lead role in an English film—the drama *Love Eternal* by Irish director Brendan Muldowney—was shown in prestigious film festivals worldwide in 2013. He can also be seen in, among others, *Schemer*, a thriller based on the murder of Maja Braderic; *Steekspel* by Paul Verhoeven; and *Black Out*.

HANS KESTING (Gail Wynand) has been performing with Toneelgroep Amsterdam since 1987. He is the current bearer of the Albert van Dalsum ring, which he received in 2015 from Gijs Scholten van Aschat. At TA he appeared in *Othello*, *The Miser*, *Ajax*, *Phaedra*, *Ghosts*, *Antonioni Project*, *The Taming of the Shrew*, *The Russians!*, *Macbeth*, *Husbands*, *Mourning Becomes Electra*, *The Seagull*, *Danton's Death*, *Opening Night*, and *Mary Stuart*. Kesting was awarded the Louis d'Or prize for his role in *Angels in America* and *Kings of War* and nominated for his roles in *Crusades* and *Roman Tragedies*. In addition to his work with TA, Kesting can be seen in various films,

performances with Het Zuidelijk Toneel, and in his own TV programs *Circus Pavlov* and *The Hans Kesting Show*. He appeared in the films *Win/Win*, *Amsterdam* (dir. by Ivo van Hove), and *Spion van Oranje* (Spy of Orange).

HUGO KOOLSCHIJN (Guy Francon, Henry Cameron) has been a member of Toneelgroep Amsterdam since 1987. Koolschijn appeared at TA in *Phaedra*, *Antonioni Project*, *Glengarry Glen Ross*, *Summer Trilogy*, *The Seagull*, *Mourning Becomes Electra*, *The Russians!*, *Disgrace*, *Scenes from a Marriage*, *Cries and Whispers*, *The Taming of the Shrew*, and *Kings of War*. Koolschijn's previous work includes *Uncle Vanya* and *Intra-Muros*. He also wrote and starred in the solo performances *Zangles* (Singing Class) and *Een Franse Zanger* (A French Singer). In addition to his work for TA, Koolschijn performed with other companies such as Publiekstheater and Globe and appeared in various films such as *Soldaat van Oranje* (Soldier of Orange) and in a number of television programs.

RAMSEY NASR (Howard Roark) is a poet/author, actor, and director. In May 2013, Nasr joined the regular ensemble of Toneelgroep Amsterdam. Nasr graduated from his acting course at Studio Herman Teirlink in Antwerp in 1995, with a monologue he wrote: *De doorspeler*. This theatrical piece won him the Best Actor award at the Internationaal Theaterschoolfestival in Amsterdam. After his graduation, he acted for five years with Het Zuidelijk Toneel, led by Ivo van Hove. He said goodbye to his company in the spring of 2000 with a newly written theatrical monologue, *Geen lied*. For the writing and performing of this piece he received both the Mary Dresselhuys award and the Taalunie toneelschrijfprijs in 2000. He was also nominated for the Louis d'Or. Nasr appeared in many performances for Het Zuidelijk Toneel, such as *Caligula* and *Romeo and Juliet*, in which he played the role of Romeo. His debut as a poet coincided with his leaving Het Zuidelijk Toneel. On the premiere of his monologue *Geen lied*, his first book, *27 Gedichten & Geen lied*, was published. He has played parts in numerous films and can be seen in *De man met de hond*, *Mariken*, *Liefje*, *Magonia*, *Het Echte Leven*,

Süskind en Goltzius, and *The Pelican Company*, among others. In 2002 he starred in the celebrated three/part television series *De enclave*, about the Dutch involvement in the drama of Srebrenica. In 2011 he once again starred in a VARA-drama series, *Overspel*. Nasr wrote *The Other Voice*, his answer to Cocteau's monologue *La Voix Humaine*.

FRIEDA PITTOORS (Mrs. Keating) has been a member of Toneelgroep Amsterdam since 2005. She appeared in *Hedda Gabler*, *Children of the Sun*, *Antonioni Project*, *After the Rehearsal / Persona*, *Teorema*, *Bloodwedding*, *Queen Lear*, and *Ubu*. She received the 2012 Colombina for her part in *Tartuffe* and *The Russians*. Pittoors previously appeared in several plays, including *Perfect Wedding*, *Maeterlinck*, and *To Damascus*. At the age of eight, Pittoors was already on stage in Belgium's professional theaters. She could also be seen in Dutch theaters beginning in the 70s with companies such as Proloog, Sater, Het Zuidelijk Toneel and Discordia. Before she started at TA, Pittoors performed at ZT Hollandia. There she performed in plays such as *De Leenane Trilogie* (The Leenane Trilogy) for which she was nominated for the Theo d'Or, *Tim van Athene*, and *Seemannslieder/Op hoop van zegen* (Sea shanties/Here goes nothing).

HALINA REIJN (Dominique Francon) has been a member of Toneelgroep Amsterdam since 2003. At TA she performed in *Nora* (Theo d'Or), *Hedda Gabler*, *Children of the Sun*, *Antonioni Project*, *Obsession*, *Husbands and Wives*, *The Russians!*, *The Taming of the Shrew*, *Mourning Becomes Electra* (Theo d'Or nomination), *Danton's Death*, *Cries and Whispers*, and *Mary Stuart* (Theo d'Or nomination). Until 2003, Reijn was a member of De Trust, where she performed in plays including *Hamlet* and *Shopping and Fucking* (Colombina Award 1998). She regularly appears in films, such as *De eetclub* (The Dinner Club), *Isabelle*, *Win/Win*, *Zwartboek* (Black Book), and *Valkyrie*, and in the television series *In therapie* (In therapy). In 2016 her third book was published: *Loos, een tragedie in 3 bedrijven*. Reijn is also working on two film scripts: *Prinsesje*

Nooitgenoeg (Little Princess Plentiful) (after her eponymous novel) and *Mara*.

BART SLEGERS (Ellsworth Toohey) joined the ensemble in the 2012/13 season. Slegers performed at TA in *The Taming of the Shrew*, *The Seagull*, *Danton's Death*, *Nora*, *The Miser*, and *Opening Night*. Slegers studied at the Royal Conservatory of Antwerp and was previously a member of Het Zuidelijk Toneel, De Tijd, Het Paleis, Noord Nederlands Toneel, Theater van het Oosten, Nederlands Filharmonisch Orkest, and Ro Theater. He regularly appears in films and in television series.

TONEELGROEP AMSTERDAM (TA) is one of the leading ambassadors of Dutch performing art in the Netherlands and abroad. With a core composed of a broad and highly versatile ensemble of world-famous actors and a team of leading directors, TA is the in-house company of Amsterdam's Stadsschouwburg Theatre and performs on stages worldwide. TA is led by Ivo van Hove, who has been instrumental in attracting sensational international directors to the group such as Thomas Ostermeier, Johan Simons, Krzysztof Warlikowski, Grzegorz Jarzyna, Katie Mitchell, Luk Perceval, and Guy Cassiers, as well as members of a new generation such as Simon Stone, Robert Icke, and Sam Gold. TA sets itself apart by staging innovative and contemporary productions from the classic and modern repertoire for a wide audience in the Netherlands and abroad. The group performs for around 110,000 people a year, helping ensure that repertory theater remains an indispensable component of contemporary culture. TA has an extensive talent development program in areas such as acting, directing, and stage design, as well as theater technology and back-office work. In addition, TA has an extensive education program, including an annual junior production, and there is a program of other events occurring almost every day under the title of TA-extra. Furthermore, TA works together with alliance partner Adelheid Roosen I Female Economy. tga.nl/en